

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME VI

NEW YORK, APRIL, 1911

NUMBER 4



## SIR CASPAR PURDON CLARKE

IN the death of Sir Caspar Purdon Clarke, which occurred in London, March 29, the Museum has lost a most devoted friend, whom ill health alone prevented from leading a long and useful career as its executive head. He took up his duties as Director in October, 1905, and it was not many months after that when those who came in daily contact with him began to realize that his physical condition was not what it should be, or what he himself tried to believe it was. In the following years he grew constantly more feeble, and in spite of his heroic struggles to keep at work it became evident that he was overtaxing his energies, which were being slowly but surely consumed by his efforts. It was this feebleness which gave him the appearance of being much older than he was, for he was only fifty-eight when he entered upon his directorship here. In May, 1909, he went to London for the summer, as he thought, but as it proved

never to return. His condition at that time was so serious that the Trustees voted him a year's leave of absence, in the hope that complete rest from official duties might restore his health and vigor. It did not, however, and on the advice of his physician he definitely resigned his position last June, since which time he has been living quietly in England.

The qualities which most impressed themselves upon his associates in the Museum were his genial spirits even under his affliction, his extreme kindliness of disposition, and his zeal to make friends for the institution he had come to serve, in doing which he was successful not in one circle, but in many. Toward those who were under him his attitude was always one of consideration and entire self-effacement. It was not his own glory that he sought here, but the glory of the Museum; and though he had his strong predilections, he was always ready to yield them to the judgment of others when he thought that by so doing harmony would be promoted.



FORTY-FIRST ANNUAL REPORT  
OF THE TRUSTEES OF THE  
MUSEUM FOR THE YEAR END-  
ING DECEMBER 31, 1910

THE salient events in the history of the Museum during the past year have been the resignation of Sir Caspar Purdon Clarke as Director; the election of Edward Robinson as his successor; the filling of three vacancies left by death in the Board of Trustees by the election of Frank D. Millet, J. Pierpont Morgan, Jr., and John G. Johnson; the continuance of our policy of special loan exhibitions by an exhibition of James A. McNeill Whistler's paintings and the recent rug exhibition; the opening of the new central wing to the north, in which the collection of decorative arts has been installed; the completion and occupation of the new library; and, last but not least, the largest number of accessions of objects of art which the Museum has ever received in any one year.

The annual meeting of the Corporation, held on February 21st, was the fortieth in the history of the Museum. Historical addresses were made on this occasion by Joseph H. Choate, the only surviving member of our original Board of Trustees, and by George F. Comfort, Director of the Syracuse Museum of Fine Arts, John Q. A. Ward, and Theodore Weston, who with Messrs. Choate and Comfort were incorporators of the Museum in 1870. Of these four, two—Professor Comfort and Mr. Ward—have passed away during the year.

Sir Caspar Purdon Clarke left the Museum in ill health on leave of absence in May, 1909, but confidently expected to return. This proved to be contrary to the advice of his physicians, and his resignation was presented and accepted on June 24, 1910, when the following resolution was adopted:

RESOLVED, That in accepting the resignation of Sir Caspar Purdon Clarke, as Director, the Trustees of the Metropolitan Museum of Art desire to congratulate him upon the degree to which his

health has been restored and to express their regret that that restoration is not sufficient to warrant continued residence in America during the winter season.

By his geniality and kindly manner, as well as by his broad artistic sympathies, he has endeared himself to a large and constantly increasing circle of friends, not only in our own city but throughout the whole United States. His long and varied museum experience in Europe and the Far East, which was crowned with the directorship of the famous Victoria and Albert Museum in London, better known, perhaps, as the South Kensington Museum, a position which he resigned to take the directorship of our own Metropolitan Museum of Art, made his services of special value to us, and his sympathy with all kinds of artistic development, modern as well as ancient, and notably with industrial art, has helped to give our Museum the breadth of development which it has manifested during the last five years in which he has held office.

Sir Purdon Clarke was requested to continue his connection with the Museum in the position of Honorary European Correspondent, to which he consented.

The duties of Director in the absence of Sir Purdon Clarke fell upon our Assistant Director, Dr. Edward Robinson, by whom they were discharged until his unanimous election to the position made vacant by Sir Purdon's retirement, at a meeting of the Board held October 31st.

#### THE STAFF

Miss Caroline M. Ransom, Ph.D., has been appointed an Assistant Curator in the Department of Egyptian Art. She comes to the Museum from Bryn Mawr College, where for the past five years she had been head of the Department of Archaeology and Art. Miss G. M. A. Richter, Assistant in the Department of Classical Antiquities,

was advanced to the position of Assistant Curator of this Department in June, and Miss Frances Morris, who has been connected with the Museum as an Assistant since 1896, has been promoted to a like position in the Department of Decorative Arts.

## ATTENDANCE

The attendance for the year was 744,449, a large decrease as compared with the previous year, when the Museum had the attraction of the Hudson-Fulton Exhibition. Of this number 6,620 were students. The number of students in the previous year was 5,857.

## MEMBERSHIP

Our members now number 3,814, divided as follows:

Fellows in Perpetuity.....	316
Fellows for life.....	147
Fellowship Members, contributing \$100 per annum.....	772
Sustaining Members, contributing \$25 per annum.....	264
Annual Members, contributing \$10 per annum.....	2,315

After the deduction of loss through death and resignation there was a net gain of 64 members, as compared with the number of last year. From the list of Honorary Fellows for Life we have lost two members—Sir Francis Seymour Haden, the distinguished etcher, and George F. Comfort, a founder of the Museum. Two have been added by the election of Mr. C. F. Williams and Señor Don Federico Gamboa.

## EXPENSES OF ADMINISTRATION AND MAINTENANCE

The expenditure for administration and maintenance during the year has amounted to \$324,587.89. The city contributed \$200,000 toward the payment of this amount, \$8,002 was received from admissions on pay days, and the balance was made up from members' dues, interest on general endowment, contributions of members and trustees, and other sources. The year closed with a deficit which has since been made up, largely by special contributions of trustees.

## LEGACIES

By the will of the late Darius Ogden Mills, an unconditional legacy of \$100,000 has been received, which has been added to the General Endowment Fund. A legacy of \$20,000 was left by Rutherford Stuyvesant, the income from which is to be applied to the purposes of the Museum.

Bequests of objects of art have been received from the late Mrs. Thomas E. O. Marvin; from the late Mrs. Jesse Seligman of her superb collection of laces, which under the terms of the will is to be designated as the Henrietta Seligman Lace Collection; and from the late James T. Woodward of a large set of Lowestoft porcelain known as the "Chase Collection."

## ACCESSIONS

The accessions numbered 10,521 objects of art, of which 7,746 were by gift or bequest, and 2,283 by purchase. Of these accessions 59 were paintings and 41 sculptures. In explanation of this large number of accessions it should be noted that as in the preceding year, it includes two large collections of small objects, the Murch Collection of Egyptian antiquities, presented by Miss Helen Miller Gould, and a collection of Japanese netsukes, presented by Mrs. Russell Sage.

Among the more important acquisitions the following deserve mention: To the collection of paintings our late Trustee, Mr. William M. Laffan, has presented a Spanish altarpiece of the fifteenth century; Mr. George A. Hearn has given 19 paintings, to be added to his previous munificent donations, now assembled in two galleries bearing his name; Mr. J. Pierpont Morgan has donated an altarpiece, representing The Assumption, by the Siene painter of the fifteenth century known as Benvenuto di Giovanni, while we have acquired by purchase Venus and Mars Bound by Cupid, by Paolo Veronese, and The Wolf and Fox Hunt, by Peter Paul Rubens.

From the late Mr. John Stemme has been received his collection of ceramics, glass, ivories, and metalwork, chiefly German, of the sixteenth and seventeenth centuries.

The collections of sculpture have been

enriched by gifts from Edward D. Adams, George Blumenthal, Jacob H. Schiff, Edward Arnhold, and Thomas F. Ryan, who, besides a copy of the marble group, Pygmalion and Galatea, by Rodin, given in memory of William M. Laffan, has given the sum of \$25,000 for the purchase of works by this master.

The collection of laces has been enriched by gifts from several donors in memory of Mrs. William H. Herriman, from Miss Margaret Taylor Johnston, Mrs. James Boorman Johnston, and Mrs. Edward Luckemeyer.

A gift in memory of the late Clyde Fitch, by his father and mother, Captain and Mrs. William G. Fitch, includes furniture of the period of the Empire.

For the Department of Armor gifts have been received from William H. Riggs, Marshall C. Lefferts, and others. A remarkable collection of Japanese armor, consisting of 12 harnesses, with mountings and arms, was the gift of Dr. George M. Lefferts.

The Department of Oriental Art has received the noted addition heretofore mentioned, the collection of Japanese netsukés numbering 2,546, given by Mrs. Russell Sage.

The most important single gift in any department has been the famous Murch Collection of rare scarabs, seal cylinders, and other objects of Egyptian art, added to our Egyptian Department by Miss Helen Miller Gould, a description of which will be found in a special supplement to the January BULLETIN.

#### LOANS

The loans received during the year, numbering 6,527, have been of unusual importance and interest. Our President, Mr. J. Pierpont Morgan, has made many valuable additions to his collection of Chinese porcelains, including the whole of the J. Marsden Perry Collection, which contains many pieces of unusual excellence. He has generously allowed to remain on exhibition—many of them for the whole year—the Dutch paintings sent to the Hudson-Fulton Exhibition from his home in London, and he has deposited with us the exceptionally

unique collection of Rouen faience and other French wares, known as the Le Breton Collection. The valuable collection of Merovingian antiquities, consisting of 280 objects in gold, silver, and bronze, and known as the Stanislas Baron Collection, and the supplementary collection of 410 objects of early Germanic antiquities in various materials, known as the Queckenberg-Niederbreisig Collection, are now to be seen in our galleries through Mr. Morgan's kindness.

Mr. and Mrs. V. Everit Macy have added to the collection of Italian faience deposited with us several rare pieces; Mr. Lockwood de Forest has sent examples of Indian art; Mr. Otto H. Kahn, his portrait group of Franz Hals; Captain Philip M. Lydig, Italian sculpture; Mr. George Blumenthal, sculptures and tapestries, while Mr. Theodore M. Davis, Honorable A. T. Clearwater, Mr. Philip Hiss, and others have placed in our galleries for temporary display objects from their collections.

#### DEPARTMENTAL DEVELOPMENT

##### A. DEPARTMENT OF EGYPTIAN ART

The Egyptian Department has continued the development of its collections during the past year on the lines adopted when the department was instituted in 1906. The principal basis for this development lies in the results of the excavations carried on by the Museum's Expedition in Egypt. During the season of 1909-10 the work of the Expedition centered in the clearing of the Temple of Hibis at Kharga Oasis, from which interesting historical results were obtained relative to the various periods represented by the construction of the temple, new scenes and texts were discovered on the temple walls, and important architectural and other material resulting from the work was added to our collection in the Museum. Included in the latter is a large composite papyrus-capital of painted sandstone, with excellent preservation of color. A large number of photographic negatives were made of the many scenes represented on both the interior and exterior of the temple, while the texts and inscriptions, which were also recorded photographically, were

supplemented in many cases by hand copies for publication. A detailed report of the excavations has been given in the BULLETIN.

During the present winter the Expedition is engaged in carrying on to completion its work on the Temple of Hibis, and has also begun work on new concessions of Thebes granted to it in November by the Egyptian Government. Of the points included in these concessions one of the most important is the site of the palace of Smenhetep III and Queen Tii, a short distance to the south of the Temple of Medinet Habu, on the west bank of Thebes. The excavation of the ruins of the palace is now being carried on by the Expedition and gives promise of yielding most interesting results.

The work of rearrangement of the Egyptian collection in the Museum on a chronological basis, and its installation in a series of ten rooms in Wings D and E, has continued through the year and has now reached a stage where the opening of the collection for exhibition can be assured in the early autumn. In connection with the installation of the material very complete chemical tests and experiments have been made relative to the preservation of color on Egyptian painted relief sculpture and also in methods of treatment of Egyptian limestone to prevent disintegration. The results of these experiments have proved so successful in their application to the very large amount of painted temple-relief from the Museum's excavations at Lisht, that it is hoped they may prove of value to other museums concerned in the same problems.

The Egyptian collection has been very greatly enriched during the year through the gift by Miss Helen Miller Gould, of the Murch Collection. This collection, which was formed by Dr. Chauncey Murch during a residence of nearly twenty-five years at Luxor, when in charge of the American Presbyterian Mission, is well known as comprising one of the strongest collections of scarabs and seal cylinders—altogether 1,003 samples—that has yet been found, and it is almost equally important in its representation of various forms of amulets. Many other classes of objects which are also well represented, such as ushabti figures,

alabaster and other stone vases, and types of beads and ornament, render the collection, which has a total number of 3,370 objects, one of the most important gifts which the department has ever received.

Very valuable gifts and loans to the collection have also been made during the year by Mr. Theodore M. Davis, and included among the latter is a series of objects of unique archaeological and historical importance from his excavations in the Valley of the Kings at Thebes. Among these are the alabaster canopic-jar, with portrait head of Queen Tii, from the tomb of that Queen; 14 vases and other objects in blue glaze from the tomb of Thothmes IV, and 14 model tools, implements, and similar objects from the foundation deposit of the tomb of Queen Hatshep sut.

Out of the income from the Rogers Fund a very considerable amount of material has been added to the collection by purchases, principally from the Egyptian Government, which have been made possible through the friendly interest of Prof. Gaston Maspero, Director-General of Antiquities at Cairo. Among these are six Ptolemaic bronzes of unusual size, found at Mit Rahineh on the site of the ancient Memphis; a red granite column with palm-leaf capital, twenty-one feet in height, from the Pyramid Temple of King Sahura at Abusir, and 126 examples of early Christian architectural ornament, dating from the fifth to the seventh centuries, comprising sculptured capitals, cornices, moldings, and similar detail, from the Church of St. Jeremias at Sakkara, the result of excavations made on the site during the past three years by the Egyptian Government.

#### B. DEPARTMENT OF CLASSICAL ART

The collection of original works of Greek and Roman art continues to grow in size, in importance, and in popular interest. Indeed, the friends of the Museum who are familiar with the constantly increasing difficulty of acquiring really good specimens of this art, and their proportionate increase in cost, must view with peculiar satisfaction the success which the Museum has had in developing this collection in spite of discouraging conditions. The accessions of



this year have all been by purchase, mostly out of the income from the Rogers Fund, and include 12 marbles, 10 bronzes, 22 vases, 4 vase fragments, 129 terra cottas from Tarentum, 3 Tanagra statuettes, 9 gems, 1 large glass amphora with cover, and 1 small silver handle. Of the marbles the most important is the colossal head of a young goddess, published in the December BULLETIN, a singularly beautiful example of early fourth-century art, and next to it rank three Roman works—a sarcophagus with a relief representing the contest of the Sirens and Muses, in a remarkably fine state of preservation, a male portrait bust, and a large pilaster front, decorated with an elaborate design of scrolls and flowers, almost identical with the famous one in the Villa Medici. The clever figure of a dead goat will also be of interest to many as an example of realism in Roman sculpture. The bronzes are an especially interesting lot. They cannot be discussed in detail here, but mention must be made of the statuette of a philosopher, not yet placed on exhibition, which is certainly one of the most remarkable Greek portrait figures, upon a small scale, to be found in any collection. The vases are all important specimens. Eleven of them are notable examples of early types, including eight of the "Dipylon" style, the earliest pottery of Athens, in which our collection has hitherto been especially weak. The Tarentine terra cottas were purchased as a collection, and include about sixty which are desirable for exhibition, while the others will afford useful material for special students of the subject.

In addition to the accessions of the department it has received as a loan from Mr. J. Pierpont Morgan the entire Gréau Collection of ancient glass and glazed objects, consisting of 5,051 pieces which are published in Fröhner's monumental catalogue of the collection. This material, added to the Charvet-Marquand, Cesnola, Moore, and Murch collections, makes our Museum at the present time by far the richest in the world in this branch of ancient art—in fact, the combined collection is now so large that we lack the space in which to exhibit it all. A room to be devoted wholly to Greek and Roman glass is now being arranged, ad-

joining the Second Vase Room, and here a selection as large as it will effectively accommodate will be opened to the public within the next few months.

Besides the classification and preparation of this collection for exhibition, a large part of the work of the department during the year has consisted in the completion of the rearrangement of the Cesnola Collection, under the direction of Prof. John L. Myres. When the last Annual Report was made, it was hoped that this rearrangement would be completed early in the spring, but the task proved greater than was then anticipated, and various circumstances caused delays, so that it was not until October that the gallery could be reopened in its new form with the collection systematically classified, effectively displayed, and completely labeled. We now look forward to the publication of the valuable handbook of it which Professor Myres is writing, and which will be a most important contribution to the literature of Cypriote art.

#### C. DEPARTMENT OF PAINTINGS

The work of rearrangement of the pictures according to schools proceeds satisfactorily. During the year 1910 the following changes have been accomplished: the Early Northern paintings have been placed in Gallery 34; the Italian and Spanish Primitives in Galleries 33 and 31; other Italian pictures in Galleries 30 and 29; Spanish pictures in Gallery 28; Flemish in Gallery 27; and Dutch in Gallery 26. In addition to these, the new Marquand Gallery (No. 11) has been decorated and arranged with a selection of important paintings of various schools.

A loan exhibition of paintings by J. A. McN. Whistler was held from March 14 to the end of May in Gallery E 11.

Among the gifts of paintings are Six Scenes from the Passion (altarpiece), by Jaime Vergós, from the late Mr. William M. Laffan; The Assumption of the Virgin, by Benvenuto di Giovanni, from Mr. J. Pierpont Morgan; a gift from Mr. George A. Hearn, which included the following: Landscape, Old Crome; Miss Baring, Sir Thomas Lawrence; Landscape, C. G. Lawson; Mrs. Barnard, Sir Joshua Reynolds; Earl

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

of Arundel and Grandson, by Van Dyck; and fourteen pictures by American artists, enumerated below, among which are such well-known paintings as Northeaster, Winslow Homer; Quadroon, George Fuller; Evening, Medfield, George Inness; Forenoon in the Adirondacks, A. H. Wyant.

We have been enabled through the generosity of the owners to exhibit as loans many notable works, among others Family Group, by Frans Hals, from Mr. Otto Kahn; two pictures—Pointe Ste. Adresse and L'Aiguille à Étretat—by Monet, and one by Manet, The Guitarist, owned by Mr. William Church Osborn; three pictures from Mr. Archer M. Huntington: Portrait of Don Pedro Mocarte, by Goya; Santiago, by El Greco, and A Saint, by Zurbaran; from Mr. Dan Fellows Platt, Lazarus and the Rich Man, by Bassano; from Mr. Theodore M. Davis, a Madonna and Child, by Pinturicchio; from Mr. George A. Hearn, twenty-six pictures by American artists. The Despoilment of Christ, by El Greco, has been lent anonymously.

The year's list of acquisitions by purchase is an extremely important one. These include the Wolf and Fox Hunt, by Rubens, Mars and Venus Bound by Cupid, by Veronese; A Doge in Prayer, by Tintoretto; and A Scene in Venice, by Canaletto. Among the modern works purchased are The Funeral, by Manet; Portrait of a Lady, by Fantin-Latour; Portrait of Sir Henry Irving in the Character of Philip II of Spain, by Whistler; and The Letter, by T. W. Dewing.

The number of American pictures acquired during the year 1910 is twenty-four. These, including Mr. Hearn's gifts, previously mentioned, are:

The Old Mill.....	Theodore Robinson
Psyche.....	William Sergeant Kendall
Open Sea.....	Emil Carlsen
Quadroon.....	George Fuller
Spring.....	Lillian M. Genth
Northeaster.....	Winslow Homer
Portrait of General Winfield Scott.....	Robert Weir
Evening, Medfield....	George Inness
Louise.....	Alphonse Jongers
Tea Leaves.....	William McG. Paxton
Giverny.....	Theodore Robinson

Gitana.....	John S. Sargent
Emma.....	James J. Shannon
Moonrise at Sunset...	Dwight W. Tryon
Pleiades.....	Elihu Vedder
Forenoon in the Adirondacks.....	A. H. Wyant
Harrower.....	Horatio Walker
James T. Brady, Esq..	Joseph Ames
The Daughter's Return	Robert MacCameron
Landscape.....	Homer D. Martin
Head of Christ.....	Thomas Nast
The Letter.....	Thomas W. Dewing
Portrait of Sir Henry Irving in the Character of Philip II of Spain.....	J. A. McN. Whistler
Portrait of Dr. James McCosh.....	Alban J. Conant

## D. MODERN SCULPTURE

Twenty-three examples of modern sculpture have been acquired during the year by gift and purchase, one of them a large statue, the others all small works in bronze or marble. From their exceptional character the most important of these are perhaps the eleven bronzes by Barye, which were purchased with the income from the Rogers Fund, each one of them being an early proof of its subject, cast under the artist's personal supervision and of unusual brilliancy. They include such unique pieces as the pair of candelabra with their centerpiece (Roger and Angelica), which were made at the order of the Duc d'Orleans as a wedding gift from him to the Duc de Montpensier. From Mr. Thomas F. Ryan we have received as a gift three charming groups by Rodin, the Cupid and Psyche, Orpheus and Eurydice, and Pygmalion and Galatea, the last-named being presented as a memorial to our late fellow trustee, William M. Laffan. It is a pleasure to announce that, largely through Mr. Ryan's generosity, with the coöperation of the sculptor, the representation of Rodin's work in the Museum will soon be very substantially increased. Mr. Jacob H. Schiff has given a large ideal statue, in bronze, by Jules Butensky, entitled The Peace of the World, which is not yet quite ready for exhibition; and to Mr. Edward Arnholt, of Berlin, we are indebted for a reduced copy of Tuailon's bronze statue of A Mounted Amazon, made by the sculptor. Other gifts are busts of two former trustees,

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

William T. Blodgett and Rutherford Stuyvesant, by J. Q. A. Ward and Denys Puech respectively, the former received from Mrs. Ward and the latter from Mrs. Stuyvesant; and a bronze figure of a dog, by F. G. R. Roth, given by Miss E. M. Clark. In addition to the above, the Museum has purchased two small bronzes by Bouchard and the admirable bust of John La Farge, by Edith Burroughs.

Although the changes which have been made in the arrangement of the Museum's collections during the last few years have been on the whole a decided improvement, the rapid growth of these collections in other directions has thus far prevented the assignment of a suitable gallery for modern sculpture, but some advance has been made this year by the adoption of the corridor at the north of the main staircase for this purpose, in which a number of selected examples are now exhibited under more favorable conditions of light and space than most of them formerly had.

### E. THE DEPARTMENT OF DECORATIVE ARTS

During the past year the rearrangements outlined in the last report have been accomplished. The new Wing of Decorative Arts was opened to the public on March 14th. In the galleries of this new addition the exhibits of European sculpture and of the decorative arts of Europe and America are arranged chronologically. The Italian and Spanish sculptures occupy the south end of the central hall; the north end is given over to the sculpture of Germany, The Netherlands, and France. The exhibits are so arranged that the visitor turning to the left from the north corridor and passing through the rooms on the first and second floors in the order in which they are numbered may study the development of the decorative arts from the fourth to the nineteenth century. On the first floor the corridor of the Romanesque period is followed by two rooms of the Gothic period, one of the Italian Renaissance, and one of the German and French Renaissance. From the south corridor one enters on the east side of the building the room containing the exhibits of the northern Baroque period, and the

first two of a series illustrating French art of the seventeenth and eighteenth centuries. At the end of the central hall will be found the Swiss Room from the village of Flims. Ascending the staircase, one enters the first of five rooms containing the French section of the second floor. The collection of French ormolu, presented by Mr. Morgan, has been placed in the south corridor connecting the side galleries of the second floor. On the west side of the building two of the six rooms contain English furniture; the remaining four, American. A special number of the BULLETIN published in March gives more details of the arrangement.

Eastern art has been separated from that of the West and occupies the larger part of the second floor of the Fifth Avenue side of the Museum, the remaining space being temporarily occupied by European armor. A slight change has been found necessary in the arrangement as originally planned; the Charles Stewart Smith Collection has been placed with the other Japanese exhibits in the galleries adjoining Mr. Morgan's room of Chinese porcelains, so that all the Japanese and Chinese collections now occupy the intervening space between Mr. Morgan's room and the Jade Collection. The art of the Near East occupies three rooms on the west side of the north end of this wing.

The three corresponding galleries on the east side, one of which was formerly used for the exhibition of the Charles Stewart Smith Collection, now contain a selection from the Museum's collection of laces and woven fabrics, rearranged and opened to the public in October. The arrangement of the laces and other textiles has been planned to show the development of the art from the earliest times to the present day. About a third of each collection is on exhibition, the remaining specimens being placed in the study room in the basement, where they are available to students. The textiles are mounted on frames of uniform size that may be used as well for exhibition purposes.

In the field of sculpture special attention has been given to the Italian Renaissance. A terra-cotta relief from the workshop of



Andrea Verrocchio and a large bronze statuette by Jacopo Sansovino may be considered the most important acquisitions of the year among the sculptures. Several other bronzes of the fifteenth and sixteenth centuries have also been acquired. Mention in particular may be made of the following: A statuette of Lucretia, in the manner of Giovanni da Bologna; a statuette of Cleopatra, Sienese, about 1500; two sixteenth-century inkstands, one a gift from Mr. Henry Duveen, and two animal bronzes of the Paduan School, gifts from Mr. George Blumenthal. Two statues by Giovanni da Bologna and a Youth, by a follower of Michael Angelo, were lent by Mr. Philip M. Lydig. Mr. Grenville L. Winthrop's loan of a number of fine plaquettes continues. The small collection of early German sculptures has been enlarged by Mr. Morgan's loan of two reliquary busts of South German workmanship. A French statuette of St. Catherine, of the fifteenth century, has also been lent by Mr. Morgan.

The illustration of the early periods of European decorative arts has been strengthened by Mr. J. Pierpont Morgan's loan of a remarkable collection of Merovingian and Germanic ornaments, which will serve as a most important link between the Roman and Oriental arts and those of medieval Europe. To the examples of the Romanesque period have been added several characteristic small bronzes of French and German origin, and to the Gothic a few ivory carvings, which with the loan by Mr. Theodore M. Davis of a fine collection of about a dozen ivories form the nucleus of a growing collection. Perhaps the most important example of the Italian decorative arts of the Renaissance that has been acquired is a large bronze mortar from the workshop of Jacopo Sansovino. Several other Italian mortars have been lent by Mr. Winthrop. A number of remarkable majolica plates have been added by Mr. V. Everit Macy to his loan collection of Italian ceramic art. A cup from Nuremberg designed by Floetner has been added, illustrating the goldsmiths' art of the German Renaissance.

One of the most important loans of the year is the Le Breton Collection of French faïence of the various manufactories of

France in the seventeenth and eighteenth centuries, especially of Rouen, Moutiers, and Nevers, which has been received from Mr. Morgan. The collection has been placed according to the periods represented in the galleries of French decorative arts in Wing F. Through the loan of this collection our representation of the French ceramic arts is now the equal of the best European collections.

The importance of the English decorative arts in their relation to the arts of this country has made it advisable to add to our collection of English furniture and other material. To this end there have recently been acquired some remarkable pieces of English furniture of the Gothic, Renaissance, and eighteenth-century periods, several rare pieces of silver, especially an Irish *épergne*, of about 1750, by Robert Calderwood, and some specimens of Wedgwood that include a fine Homer vase, blue and white jasper, and a flower vase, green and white jasper, both acquired by purchase, and several pieces of black Wedgwood, the gift of Ferdinand Hermann. Other ceramic accessions include thirty-seven pieces of Staffordshire, the gift of Mrs. Abraham Lansing, of Albany, and a collection of 297 examples of Lowestoft, the bequest of Mr. James T. Woodward. The collection of American decorative arts has been enlarged by the purchase of two lots of American glass, and by the gift of paneling from a Colonial room. Captain and Mrs. William G. Fitch have given in memory of their son, Clyde Fitch, a collection of Empire furniture and other objects, including some wall panels said to have come from Malmaison.

The most important acquisitions by purchase in the department of textiles are some sixteenth-century Italian garments of embroidered linen, and a set of church vestments of Venetian needlepoint lace. Among the important gifts of laces may be mentioned two superb flounces of Venetian needlepoint, together with some smaller pieces, given in memory of Mrs. William H. Herriman, and a bequest of 124 examples of rare varieties from Mrs. Henrietta Seligman. Other gifts and loans of laces have been received from a number of ladies.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

There have also been several important loans of Flemish and Mortlake tapestries of the sixteenth and seventeenth centuries by Messrs. Philip Hiss, Alfred W. Hoyt, and Leonard M. Thomas.

Mrs. John Crosby Brown has added fourteen specimens to her collection of musical instruments.

Eight new cases have been placed by Mr. Morgan in the room containing his collection of Chinese porcelains, for a part of the Marsden Perry Collection and certain other important acquisitions. The new objects are arranged in the middle line of cases, the first being devoted to the brilliant turquoise, deep lapis, and glowing squashed-grape purple figures and vases of the Ming earthenware. In the two following cases are examples of famille rose, eggshell, and blue and white, while surrounding the archaic-looking blue, white, and rouge de fer vase of the Ming period seen in the fourth case are several splendid figures and vases of the famille verte. A vase decorated with figures of the Arhats in high relief is especially remarkable. Beyond are cases filled with vases and beakers of the finest white texture and decorated in brilliant overglaze enamel, black hawthorn pattern, etc., the end case being filled with examples of all monochrome glazes, including sixteen new examples of peach bloom and two fine vases of glowing sang-de-bœuf.

The Museum has increased its collection by the purchase of some Chinese bronzes and glazed ware attributed to the Han period. A large Chinese screen of the K'ang-Hsi period, lent by Mrs. Benjamin Thaw, makes an admirable companion piece to the one given by Mr. Morgan the year before. The lack of Japanese ivory carvings has been met by a collection of 2,486 netsukés, presented by Mrs. Russell Sage.

A special loan exhibition of Oriental rugs from the fifteenth to the eighteenth centuries was opened November 1 and continued until January 15, 1911. This exhibition, made possible by the generous contributions of several private collectors, was a revelation of the wealth of American collections in this field of art. In all, fifty examples of Persian, Turkish, and Indian

work were included in the exhibition; an illustrated catalogue was published. The Museum purchased at the Yerkes Sale three of the finest Persian rugs of the sixteenth century, including one from the Ardebil Mosque and another with the so-called Ming coat-of-arms. Another important purchase was an early and unusually large Polish silk rug. Previous to this year the textile arts of the Near East have been inadequately represented in the Museum. This has now been very largely remedied by recent purchases and especially by the loan from Mr. C. F. Williams of the greater part of his important collection of Oriental rugs, in which remarkable specimens illustrate in a systematic way the development of the art.

A number of pieces of Rakka pottery have been lent by Mrs. Benjamin Thaw, and several important gifts of Persian faience of the thirteenth and fourteenth centuries have been made by Mr. Otto Kahn, Mr. George Blumenthal, and others. A Koran stand of the thirteenth century has been purchased to illustrate the early wood carvings of the East, as well as some Indian architectural carvings of the sixteenth and seventeenth centuries.

The collection of silver shown during the Hudson-Fulton Celebration, belonging to Mr. George S. Palmer, and consisting of 74 pieces, remains on exhibition, as well as those of Hon. A. T. Clearwater and Dr. Lewis Morris.

Additions to the reproductions given by the late Henry G. Marquand are the large cast of a Saracenic, thirteenth-century door plating, formerly in the Mosque of Beybars I, and now in the Victoria and Albert Museum, and a bronze bust of Henry VII, from the statue in Westminster Abbey, modeled by the sculptor Torrigiano. Copies have also been added of a silver-gilt tea set made for Christian VI of Denmark at Augsburg; a silver "Jamnitzer" cup and three salvers, while a repoussé tankard with a cover having a medal of Gustavus Adolphus inserted in the center represents the work of Sweden during the seventeenth century.

We obtained by purchase a remarkable collection of Sheffield plate, gathered by the Viscountess Wolsley. By the gift of John

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Stemme we have firebacks of the sixteenth, seventeenth, and eighteenth centuries, and other wares.

### COLLECTION OF AMERICAN ART

Nineteen pictures by American artists and four sculptures by American sculptors have been acquired during the year, and some additions have been made to our already large collections of American furniture and household art.

The tentative lists of some of the best-known American painters and sculptors, who either are not at all or not adequately represented in our collections, have been corrected to date, and are included in an appendix to this report as an urgent reminder to any of our members who can aid us in obtaining some of these artists' representative works.

### EXTENSIONS TO THE MUSEUM

The opening on March 15th of the central northerly wing consisting of a lofty hall and twenty-four rooms surrounding it on two floors, has already been mentioned. The new Library extension, in which our collections of books and photographs have been installed, was opened to the public in July.

The new wing known as Addition H—an extension to the present northerly Fifth Avenue wing, which will complete the east façade toward the north—has been carried up to the level of the first floor. The present contract awarded by the City includes only the exterior of the building. It is expected that a contract for the interior finish will be awarded some time during the coming summer.

Contracts have been awarded by the City for the lighting fixtures of Addition F, the central wing to the north, in which our collection of decorative arts is installed, and for replacing the lighting fixtures in the old portions of the Museum with new fixtures of modern design, equipped with Tungsten lamps.

### PUBLICATIONS

Our publications have increased in number and importance, the total of them being 53. The BULLETIN, with its December number, completed its fifth year. The special

exhibitions of Oriental rugs and of the works of Whistler were accompanied with catalogues of the collections; the catalogue of casts has been issued in a second edition, and a special number or supplement to the BULLETIN containing an account of the new wing of European Decorative Arts was published at the time of the opening of this section of the building. There are now in press or shortly to be published catalogues of the collections of ceramics, textiles, paintings, and Greek bronzes. The promised catalogue de luxe of the Dutch paintings contained in the Hudson-Fulton Exhibition, with photogravure illustrations, has been published, and the initial expense borne by two of our Trustees. The subscription price is \$50.

Mention has been made in previous reports of the work of the Photograph Department of the Museum, which, besides supplying the necessary photographs used for records, prepares photographs and post cards of all the objects in the collections for sale at low prices for use by students, artists, and artisans. This part of the Museum's activities is of real educational importance, and it deserves to be recorded that the opportunity to acquire photographs has been embraced to a greater extent than ever before.

### DIRECT EDUCATIONAL WORK

The results of the work with school-children and teachers, as shown in the tables of attendance, are gratifying, more especially as they indicate spontaneous interest on their part, since no requirements, such as hold in connection with the science museums, are put upon the schools by the Board of Education. It is hoped that later on the Board of Education may avail themselves of the offer extended by the Trustees of coöperation between the Museum and teachers, particularly teachers of drawing, and that a closer alliance may be effected, such, indeed, as has been arranged in many other cities.

The services of the Instructor have been sought by members, visitors, and teachers to the full extent of her time. The number of appointments made was 288, the number of persons included being 3,019. Of this

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

latter number 2,673 were teachers and their pupils, and 346 were members and other visitors. The class room, with its equipment of stereopticon lantern, photographs, etc., has been extensively used by teachers and classes, as well as by various educational bodies. The number of copyists working in the Museum has been 1,234, with an average daily attendance of 33.

### THE LIBRARY

The total number of volumes in the Library on December 31st was 20,189, and of photographs 29,846. Of these, 1,795 volumes were added during the year, 121 as gifts; 2,557 photographs were added.

The Library was transferred to its new home in July and the attendance of readers and of visitors to the Department of Photographs has since shown, as was anticipated, a constant and rapid increase. The number of readers this year, outside of the staff of the Museum, has been 4,518, as compared with 2,950 in 1909, and 543 persons have availed themselves of our collection of photographs, as compared with 69 during the previous year.

The need of catalogues of many of the small European museums and collections has in a large measure been supplied by the addition during the past year of 250 volumes. Complete sets of catalogues of all museums and galleries both in Europe and America are being obtained as rapidly as possible.

Among the additions to the collection of photographs are a large number of very beautiful examples of Colonial architecture in New England.

### SPECIAL EXHIBITIONS

The policy of the Trustees respecting special exhibitions is to confine them, as a rule, to one subject, in a comparatively narrow field, but to have them ultimately cover the entire range of art which is represented in the collections of the Museum, strengthening these for the time by examples borrowed from other collections, chiefly those of private owners, which are not usually accessible to the public. The hearty and generous response with which our efforts in this direction have already been

met by such collectors encourages us to look forward to a great increase in the educational work which the Museum will be enabled to perform with their assistance, both by stimulating a general interest in the various forms of art, or the works of individual artists, which will thus be displayed, and by offering to the public an exceptionally high standard for the cultivation of its taste in the arts that will be included.

Following this policy a collection of paintings by James Abbott McNeill Whistler was opened on March 14th in our special exhibition gallery, which remained on view until the end of May. The excellent manner in which this distinguished American painter was represented attracted a large number of visitors and much favorable comment. The exhibition embraced 46 pictures in oil and pastels. The list of contributors was as follows:

Boston Museum of Fine Arts	Frank J. Hecker
National Gallery of Art, Washington, D. C. (Freer Collection)	John G. Johnson
Brooklyn Institute of Arts and Sciences	Howard Mansfield
Carnegie Institute of Pittsburg	Miss Rosalind Bernie Philip
H. H. Benedict	Alfred Atmore Pope
Richard Canfield	Herbert L. Pratt
	Arthur Studd
	Mrs. Samuel Untermyer
	John Whittemore

A second special exhibition, opened in the same gallery on November 1st, consisted of rare early Oriental rugs. The catalogue of this exhibition, prepared by Dr. Wilhelm R. Valentiner, our Curator of Decorative Arts, forms an admirable text-book on this important branch of art.

The special exhibition of European Arms and Armor, collected by the indefatigable industry of our Curator of Arms and Armor, Bashford Dean, as well as our special exhibition of the works of the late lamented Winslow Homer, will be opened on the day when this report is to be presented. They should properly be chronicled in the report for 1911, but brief notice of them here is not inappropriate. For the exhibition of arms and armor collectors throughout the country have given generous support. About 200 objects will be shown. Of these there will be 30 harnesses, including five eques-

trian. The walls will be hung with Gothic tapestries, and a collection of banners of the sixteenth to the nineteenth century will be shown. This is the first exhibition of its kind in America.

## CONCLUSION

The rapid and almost bewildering increase in our collections, so largely by gift as well as the generous legacies of money which the Museum has recently received make it perfectly plain that private generosity can be relied upon to do its part in making our Museum great.

Whether the same reliance can be placed upon the City is not so apparent. The fundamental principle of coöperation between the City and its great public institutions, the Museum of Art, the Museum of Natural History, the Public Library, the Brooklyn Institute, the Zoölogical and Botanical Gardens, is that the City shall provide necessary land and buildings, as well as the principal part of the cost of administration, while the institutions shall themselves provide the collections, pay a small part of the cost of exhibiting them, and undertake the responsibility of management.

This is an American departure from European precedents. In Europe all the expenditures, including the entire cost of administration and the collections themselves, are met from governmental sources, and the government, be it state or municipality, assumes the entire responsibility of management.

The New York system has manifest advantages to the public. The people in every practical sense of use, whether for education or enjoyment, own the art treasures of our Museum as completely as do the people of Paris own those of the Louvre. They own them, moreover, without ever paying for them a single dollar out of the public treasury and without meeting even the entire cost of exhibition. Moreover, they secure for the management of their Museum, free of all expense, the services of

a body of trustees who could command almost any compensation for like services in a business enterprise. This New York system of quasi partnership between the City and its great public institutions has amply justified itself. Not only has so large a part of the cost which in Europe falls entirely on the public been met from private sources, but under its stimulus to private effort these institutions have grown more rapidly than any of their European prototypes.

Our own Museum's contribution during the past year toward its side of the "partnership enterprise," quite aside from specific gifts, foots up to more than \$300,000 for the purchase of objects of art, and more than \$100,000 toward administration expenses. The City's contribution toward like expenses was \$200,000, as large a sum as it has ever given, but a smaller proportion of the total than has been provided by it in any recent year.

City appropriations are as yet insufficient to contract for completion of the new wing now under way, or for a new boiler house imperatively needed. This is not said complainingly. There never has been any lack of sympathetic support from our Mayors, Comptrollers, and Park Commissioners, who are ex-officio members of our Board. There never has been any more cordial and sympathetic relation with these City officers than exists with those who now hold office. The City's good will in these directions has limitations in the many calls for municipal expenditure in other directions. It is simply stating a fact, however, to say that the only limit to the rapid growth of the Metropolitan Museum into one of the greatest art museums of the world lies on the side of the City of New York.

J. PIERPONT MORGAN,  
*President.*

ROBERT W. DE FOREST,  
*Secretary.*

February 20, 1911.





SUMMER HOME OF MRS. JOHN ABRAHAM WILLINK, FLATBUSH, LONG ISLAND

#### BEQUEST OF MRS. MARIA P. JAMES

THE collection bequeathed to the Museum by Mrs. Maria P. James, of Norwalk, Connecticut, was received by her from two sisters, Mrs. Cornelia Ann Ludlow Willink and Miss Elizabeth Ludlow, daughters of Charles Ludlow, of New York, who lived in a large dwelling-house at 18 Wall Street. The family was descended from Gabriel Ludlow, a merchant of New York and one of the first vestrymen of Trinity Church. In all of their affiliations the Ludlows were intimately connected with the early history of the city, as was also the family of Willink, into which Cornelia Ann Ludlow married; John Abraham Willink, her husband, being descended from Wilhelm Willink, an eminent banker and financier of Amsterdam, who proved himself an early friend of the American Republic, by making the first loan to it. He was one of the holders in the property of the Holland Company.

Mr. and Mrs. Willink had a summer home in Flatbush, Long Island. They had no children, but for many years Miss Maria Selleck, afterwards Mrs. W. K. James, lived with them as one of their family. After Mr. Willink died suddenly from injuries received in a fall from his horse, Miss Selleck continued to reside with Mrs. Willink and Miss Ludlow, first at Flatbush and

later at Norwalk, after her marriage. Upon the death of the sisters, Mrs. James inherited their property.

These sisters were direct descendants of the Father of Norwalk, Roger Ludlow, said to have been probably the first lawyer who came into the Colony of Connecticut, and the framer of the first constitution of the state, and in recognition of this kinship, Mrs. James erected at East Norwalk in 1895, the Ludlow Stone, commemorative of the territory-bestowment act.

It was in keeping with Mrs. James's regard for her friends that she should desire to have the collections which they had cherished, collections which in an unusual degree represent the possessions of a distinguished family in the latter part of the eighteenth and the early part of the nineteenth century, deposited in the Museum of their native city. The quality of the objects—porcelains, furniture, and costumes—makes them welcome additions to the collections of a Museum of Art.

Through this bequest the Museum has come into the possession of some most interesting examples of early American costumes such as were worn during the administrations of Presidents Adams and Jefferson in the early years of the nineteenth century. These, it is hoped, are but the nucleus of what in time may prove an important feature in the Department of Decorative Arts—a collection of beautiful objects illustra-



PLATES AND COVERED DISH, CROWN DERBY, EARLY XIX CENTURY



TEA SET, WEDGWOOD, BLACK BASALT, EARLY XIX CENTURY



COVERED BOWL, WEDGWOOD, QUEEN'S WARE, LATE XVIII CENTURY



TEA SET, SPODE, LATE XVIII CENTURY

BEQUEST OF MRS. MARIA P. JAMES

tive of fashion and textile fabrics as applied to dress. In no way can fabrics be shown to such advantage as in the graceful folds of flowing drapery where the play of light and shade brings out hidden values not dreamed of when the textile is seen stretched on a frame under glass; again, the combination of the different textures accentuates the par-

There are several costumes in richly flowered brocades and satins, one in the style of Louis XV, of about 1750, and other charming examples of the later period of the French Empire; some imported direct from Paris were worn at prominent social functions of the day. Of equal interest, also, are the hats with their picturesque hat



EXTENSION DINING TABLE AND SIDE CHAIR  
BY DUNCAN PHYFE, NEW YORK, EARLY XIX CENTURY  
BEQUEST OF MRS. MARIA P. JAMES

ticular charm of each, which is often lost or passed by unnoticed when but a fragment of the individual fabric is shown. Such a collection would prove a boon not only to artists, but to artisans as well; it is needed alike by painter, playwright, costumer, illustrator, and designer, who could then work directly from the object without being obliged to resort to printed matter on the subject, of which the supply is often more or less limited and inaccessible.

boxes, and again the quilted bonnets, the calash, and the dainty lace caps and curls that enhanced the charm of the owner's advancing years. With these are found exquisite bits of embroidery and lace of the period that trimmed the fine muslin dresses of their younger days. Interesting, as well, are the numerous specimens of silks and satins, prints and calicoes, which will be mounted on the textile frames and placed in the Study Room.

Chief among the pieces of furniture received in Mrs. James's collection is a large mahogany dining-room table, an example of the work of Duncan Phyfe, the New York cabinet-maker, remarkable for its perfect condition, the beauty of its lines, and more than all, for the fact that it has been preserved to us complete. It consists of three sections with two extra leaves; the end sections have drop leaves and a plain edge. The center columns in each section are nulled, the legs decorated with acanthus leaves ending in lion's feet. Four drops ornament the frames at each corner. A smaller table, of similar design, together with five delicate lyre-backed chairs in mahogany, are other noteworthy examples of Phyfe's work. These pieces of furniture were for many years in the home of the Ludlows in Flatbush.

This bequest includes also a pair of light mahogany solid-back chairs, cabriole-legged with Dutch feet; a pair of painted chairs with cane seats; an inlaid mahogany dressing stand, and two rare mahogany and oak wine cases with bottles and glasses intact, all dating from the eighteenth century. Of the Empire period is an unusual mahogany tea stand in the form of a table or raised box holding four covered caddies and two glass jars, the latter for spices and sugar. It is ornamented with lion's head

handles and claw feet in brass. A fine pair of brass andirons, urn-shaped with pierced rail; a hot-water kettle, brush-holder, caddy, and trays in lacquered tin or wood; a severely classic Empire clock by Galle, with gilt arch frame, and a solid mahogany wine chest, all of the early nineteenth century, are well worthy of remark.

The porcelain of Mrs. James's bequest is quite on a par with the furniture. Especially fine is a set of Crown Derby plates and dishes, gold on a blue ground with central hand-painted designs of English and Continental views. The Wedgwood also contains many choice examples, notably two breakfast services or parts of services and the basketwork fruit dish and tray, all in Queen's ware, three lustered two-handled mugs (Wedgwood?), and various pieces of black basalt, comprising sugar bowls, cream pitchers, and teapots of different sets. There are a few good Chinese plates and dishes polychrome-decorated, and dating from the K'ang-hsi to the Ch'ien-lung periods, 1662-1795. Especially remarkable is a dish in which, above an underglazed lotus design cut in the paste, is a rich polychrome-enameled decoration, after Oriental designs, but added by the potters of Holland. This is attributed to the end of the seventeenth century, a somewhat similar example, a bowl in the Avery Collection, being so dated.



TABLE, BY DUNCAN PHYFE, NEW YORK, EARLY XIX CENTURY  
BEQUEST OF MRS. MARIA P. JAMES

## DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1910

III. SCULPTURES, BRONZES, AND  
TERRA COTTAS<sup>1</sup>

OF the sculptures acquired last year two important pieces—the large Greek head of a goddess and the Roman Sarcophagus with the Contest of Sirens and Muses—have already been described (see BULLETIN, December, 1910, p. 276 ff.). Among the remaining sculptures there are several which require a detailed description. The most important is a Roman portrait bust of excellent workmanship (fig. 1). Height, 24 $\frac{5}{8}$  in. (62.5 cm.). The shape of the bust, which includes the shoulders and the pectoral line, places it in the Flavian period (69–96 B.C.). It therefore belongs to that small, but highly interesting group which includes some of the masterpieces of Roman portraiture.<sup>2</sup> The Museum already possesses an example of that period in the bust of the old man described in the BULLETIN for April, 1909, p. 65, fig. 6, where it was erroneously assigned to the Republican period. The newly acquired piece represents a middle-aged man of forceful character and keen intellect. His strong personality is indicated by the square jaw and firm yet sensitive mouth, but the troubled look in the eyes and the wrinkled forehead suggest a somewhat morose nature. He is clean-shaven and has slightly curly hair, brushed forward over the forehead and lying flat on the skull, where the individual curls are represented as radiating from the crown. The head is turned slightly to the right and is beautifully poised, which lends

it an air of distinction. The modeling is firm and smooth, there being no abrupt transitions from one plane to another. This quality of the modeling, as well as the sharply cut furrows on the brow, the simple treatment of the hair, and the beautiful polish of the marble, are characteristic features of the period. But the most important quality which this bust possesses, in common with the other great Flavian portraits, is the simple yet subtle characterization of the man. The sculptor has grasped the personality of his sitter with keen understanding and has reproduced it in a straightforward manner without paying regard to small, irrelevant details or striving for dramatic effect. The result is a lifelike portrait and a fine work of art. The bust is in a splendid state of preservation, only the left ear and the end of the nose being restored. The marble has a rich yellow tone, but there are root stains on the right side.

Of great interest also is the Roman pilaster with floral design, which gives us an example of another field in which the Romans achieved greatness—that of decorative art. The design, which is incised on each side by an ornamental border, consists of a cluster of acanthus leaves at the base, from which rise foliated scrolls ending variously in rosettes or leaves with acanthus blossoms. Besides these main scrolls, separate little tendrils and flowers issue at various points, while birds of different kinds, a lizard, and an Eros are introduced in the background. The whole forms a composition of great beauty; the main design stands out clearly, while the numerous other motives add to the richness of the effect. Moreover, the various leaves and flowers and the flying or perching birds are so wonderfully true to nature that they give us a feeling of real out-of-door life. In style this pilaster is closely allied to the decorative pieces from the Ara Pacis of Augustus. A careful comparison of the two, however, seems to indicate that our pilaster can hardly belong to the same monument, for it lacks that crispness and extreme delicacy of execution for which the pieces from the Ara Pacis are distinguished. It must therefore belong, as Mr. John

<sup>1</sup> In the BULLETIN for December, 1910, p. 275, were enumerated the accessions made in the Classical Department during that year, with the exception of a few objects which had not then arrived. The latter, consisting of a Roman marble portrait bust, two bronze reliefs, and a Greek bronze statuette, have since been received. The bronze statuette is not yet ready for exhibition, but the rest have been placed with the other 1910 accessions in Gallery 10 and are described in the present article.

<sup>2</sup> For a list of Flavian portraits cf. J. W. Crowfoot, *Some Portraits of the Flavian Age*, in the *Journal of Hellenic Studies*, XX, p. 31.



Marshall informs us, to another series, of which six other pieces are known—two in the Uffizi (see Dütschke, *Antike Bildwerke in Oberitalien*, III, Nos. 28 and 30) and four in the Villa Medici (see Matz-Duhn, *Antike Bildwerke in Rom*, III, No. 3459)—all of which probably formed part of a somewhat later building in which the style

wound round her left arm. The head was made in a separate piece and inserted. In style it is similar to the Themis of Khaires-tratos from Rhamnous. It likewise belongs to the Attic school of the early third century B.C., a period when the sculptors of this school had lost their originality of conception and repeated the types created

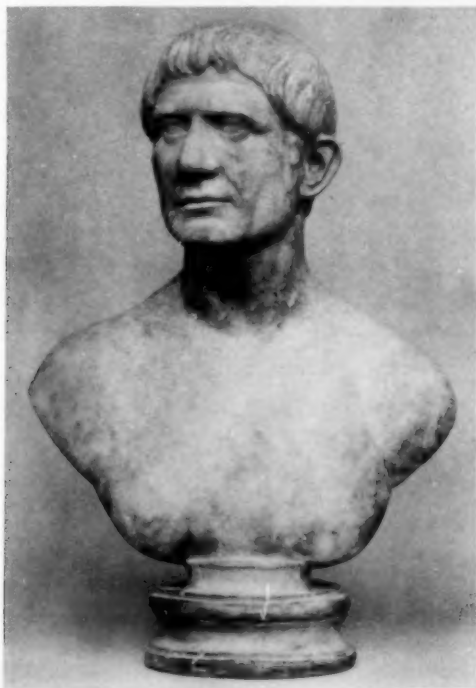


FIG. 1. ROMAN PORTRAIT BUST  
FIRST CENTURY A.D.

of the decorations was distinctly influenced by the Ara Pacis. Our pilaster, which is 11 ft. 6 in. (3.46 m.) high and 2 ft. 4 $\frac{3}{8}$  in. (72 cm.) wide, has been put together from several fragments, the missing portions being restored in cement. It formerly belonged to the Ferroni Collection.

An imposing piece, of good preservation but rather commonplace execution, is a female statue over life-size (total height 6 feet 3 $\frac{1}{2}$  inches (1.92 m.), of Greek workmanship (fig. 2). She wears a sleeveless chiton, girt above the waist, and a himation which passes over her left shoulder and is

during the previous century, executing them in a facile but somewhat stereotyped manner. In the absence of attributes (both forearms are missing), the identification of the statue is not possible. Perhaps it represents a young goddess, or it may have served as a grave figure.

Of late Greek or Roman workmanship is a dead goat, which is lying on a slab with its legs tied together (fig. 6). The representation of the helpless little body with its drooping head and sunken eyes is wonderfully true to nature, while the modeling throughout and the rendering of the shaggy

hair show the sculptor's intimate knowledge of the subject. The ears and parts of the horns are missing and have been restored in plaster. Goats were used a great deal for sacrificial purposes; it is probable, therefore, that we have here a votive offering to some deity. For another admirable representation of a dead animal, probably of the same period, the marble figure of a ram in the Vatican (Helbig, Führer, No. 167) should be compared.

Another acquisition of importance is the fragment from a replica of the well-known relief of Aphrodite persuading Helen to join Paris (fig. 3), of which the original probably belonged to the middle of the fourth century B.C. Our fragment shows only the charming little figure of Peitho (Persuasion) sitting on a pillar in a pensive attitude and looking down on the scene below. From the other copies of this relief we know that directly beneath the pillar were seated Aphrodite and Helen, while opposite them stood Paris with Eros. The best-known example of this relief is in the Museum of Naples (published in Museo Borbonico III, pl. XL). The scene also occurs on a puteal at Marbury Hall, England, popularly known as the Jenkins Vase (see Michaelis, *Ancient Marbles in Great Britain*, p. 511); and again on a marble vase from Rome (see Bullettino

della commissione archeologica comunale di Roma, VIII, pl. 6-8, pp. 119 ff.). On both these vases the figure of Peitho on the pillar is absent, and instead of it three Muses are introduced. The Peitho of our relief agrees in all details with the corresponding figure in the Naples relief.

Among the bronzes special mention must be made of two beautiful reliefs of Greek workmanship. One belongs to the archaic period and represents Boreas, the personification of the North Wind, flying (fig. 5); height 4 $\frac{5}{8}$  in. (11.7 cm.). He is kneeling on one knee, which is the characteristic attitude of early representations of swift motion. He wears a short chiton of peculiar shape, consisting of a tight-fitting jacket with skirt and short sleeves, ornamented with borders of zigzag lines; also winged shoes and a cap. The muscles of the arms and legs have been unduly accentuated and the modeling of the features is primitive. Moreover, as is usual in works of this period, the upper part of the body is represented in full front,

while the lower is in profile, the dividing line being formed sharply at the waist with no attempt at gradual transition. The composition, however, is spirited and in spite of its limitations conveys the idea of lively movement successfully.

The other relief belongs to the end of the



FIG. 2. GREEK FEMALE STATUE  
III CENTURY B.C.

fifth century B.C. and represents the contest of a youth and a griffin (fig. 4); diameter  $3\frac{5}{8}$  in. (9.2 cm.). The griffin is grappling the youth with both forepaws and is digging its claws into his flesh, while biting his shoulder with its beak. The youth is trying to defend himself by thrusting his sword (now missing) into the griffin's breast. Both figures are beautifully modeled, the strain of the combat being admirably represented in the tenseness of the muscles. The composition is skillfully designed to fill the round space allotted to it. According to the legend, the griffins dwelt near the extreme North where they guarded gold treasures, which the Arimaspians, a race of one-eyed monsters, tried to secure from them (see Herodotos 3, 116; 4, 13). In Greek art contests of griffins and Arimaspians are often represented, the latter being depicted, however, not as one-eyed monsters, but merely as barbarians. Rarely, as in this relief, the Arimaspians appear as a nude youth. The ornament which is decorated with this relief is shaped like a knob with a flat top, the under side, which consists of three superimposed layers, being concave and ending in a large, round hole, evidently for the insertion of a rod. Its use is uncertain; it may have served as the top knob of the leg of a chair or couch. The piece has been known for some time; it formed part of the Barberini Collection and is published in the *Monumenti dell' Istituto*

archeologico Vol. IX, pl. XXXI, No. 3 and *Annali*, 1871, p. 142.

Of special interest to students will be a collection of 129 miscellaneous terra cottas from Tarentum, of which about half are at present placed on exhibition. Like most Tarentine terra cottas, they are nearly all

in a fragmentary condition. A large number of them seem to have formed part of the familiar "funeral feast" group, consisting of a man reclining on a couch accompanied by a seated female figure, who often holds a child in her arms. Whether these reliefs represent the heroized dead receiving offerings, which is the usual subject of such groups, or in this instance stand for the mystic union of the chthonic Dionysos with Persephone-Kora, the infant being Iacchos (as has been held by A. J. Evans, see *Journal of Hellenic Studies*, 1886, p. 10), it is difficult to determine. The elaborate head-dress worn in most instances by the male figure should be noted. If he indeed represents the deceased, this may reflect a custom of Tarentine burials. The use of these reliefs, which have been found in enormous quantities



FIG. 3. PEITHO (PERSUASION)  
FRAGMENT FROM A RELIEF

of varying sizes, is uncertain; it is possible that they served as ornaments of the tomb. Figures of warriors and horsemen, of which our collection includes a few examples, can be explained as representing the deceased under another aspect. But there are many pieces, particularly heads, worked in the round, which cannot be identified. A num-

ber of antefixes, representing Medusa Herakles, and Io, belong to various periods. Noteworthy are also several perforated disks with reliefs representing Eros, Leda and the swan, an owl, etc., while one is in-

were used as weights it is curious that the holes show no traces of friction. Lastly, there should be mentioned a mould of circular shape (only half is preserved) stamped with various devices, such as the thunder-



FIG. 4. CONTEST OF A YOUTH AND A GRIFFIN  
END OF V CENTURY B.C.



FIG. 5. BOREAS, FLYING  
VI CENTURY B.C.

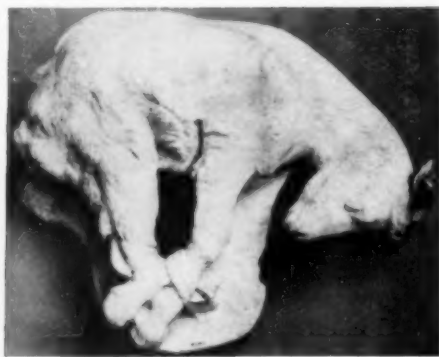


FIG. 6. DEAD GOAT  
LATE GREEK OR ROMAN

scribed σνμμα. These disks are somewhat puzzling. The fact that a few have been found inscribed ἡμιβόλιον has been taken to show that they were used to weigh out half an obol's worth of some commodity. But it has been pointed out that if these disks

bolt of Zeus, an amphora, an open palm, a ladder, and a lamb. The most probable explanation of this and similar examples is that they served for stamping sacred cakes.

G. M. A. R.



### JAPANESE NETSUKÉS

FROM several points of view the large collection of netsukés presented to the Museum by Mrs. Russell Sage, and placed on exhibition in the room of recent accessions, is of interest and value. These small carvings illustrate, in the first place, an old-time Japanese characteristic of applying art in a painstaking and thorough manner to whatever entered intimately into the life of the people through everyday use. These netsukés served as a sort of button or toggle, with which to hold firmly in place, through silk cords passing underneath the obi or sash, the inro or medicine boxes, usually of lacquer, or tobacco pouches and pipe cases. Between the netsuké and the inro was the ojime, or slide, often but not always a metal, through which the two cords passed. These objects have, of course, long since passed out of daily use; but having been always highly regarded as works of art, they are now treasured only as such, both in Japan and foreign countries.

Upon these netsukés, whether in wood or ivory or horn, or partly in metal, Japanese artists bestowed all the skill and close attention and perfect workmanship that could be devoted to the most important works of

art. Consequently, we find in this collection a wonderful range in variety of imaginative work, exhibiting a dexterity that can only be regarded as marvelous. Many of the pieces in the present collection are exceptionally old, and a very considerable number of them are the signed works of distinguished artists. Among the Japanese the netsukés carved in wood seem to be most highly esteemed, and with these may be ranked the small wooden masks, often used as netsukés, which are well represented in this collection.

Apart from their direct value as works of art and their secondary value as illustrative of the Japanese view of the value of art as a universal need, these netsukés illustrate in their subjects very nearly the entire range of Chinese myth and legend and Japanese legend and folklore. In this connection alone, they merit special study, and may well be examined in connection with Mr. Joly's comprehensive work on Legend in Japanese Art.

This collection, although coming to the Museum through the thoughtful generosity of Mrs. Sage, was formed during many years by Mr. A. C. Vroman, of Pasadena, California, and shows the result of tireless industry. As a collection, it is thought to rank with the largest collections in Europe,



including the famous collection in the British Museum.

It is hoped that in the course of time an adequate descriptive catalogue will be is-

sued, which should greatly enhance the knowledge and enjoyment of the collection by students of Oriental art.

H. M.

## NOTES

**THE JACOB H. LAZARUS SCHOLARSHIP.**—The sixth competition for the award of the Jacob H. Lazarus Scholarship for the Study of Mural Painting, established in 1892 by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus, will be held at the National Academy of Design, beginning Monday, May 15th. The successful competitor will begin his course in Rome on the first day of next October, and will hold the Scholarship for three years. Mr. George W. Breck, who was in 1896 the first winner of the Scholarship, has consented to take charge of the competition this year in the place of Mr. Frederic Crowninshield, now in Rome, who has hitherto conducted the competitions. Associated with Mr. Breck as a Committee in Charge are the following gentlemen: Messrs. Henry Bacon, Edwin H. Blashfield, Frederic Crowninshield, Daniel C. French, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, and Andrew T. Schwartz.

**THE NEW CATALOGUE OF CERAMICS.**—The entire collection of ceramics belonging to the Museum has now been catalogued in a recently published book, entitled *Catalogue of the Collection of Pottery, Porcelain, and Faience*, by Garrett Chatfield Pier, Assistant Curator of the Department of Decorative Arts. It is bound in paper and resembles in type and general make-up the *Catalogue of Casts* issued in June, 1910. It contains 425 pages descriptive of the 2,850 objects in the collection, and has 43 full-page illustrations showing over 70 of the objects described. The Introduction contains a brief but comprehensive history of the ceramic art, a statement of the character of the present Museum collection, its strength and its weakness, and

an explanation of the arrangement both of the catalogue and of the objects themselves. In the catalogue the chronological order has generally been followed. In some cases it has been laid aside, in order to keep certain important collections by themselves. The productions of the Far East are catalogued first, followed by those of the Near East, and, lastly, those of Europe from Byzantine to rococo. To quote from the Introduction on the arrangement of the objects themselves, "The major part of the collections will now be found in rooms or sections devoted to other objects of like provenance and epoch. And since lack of space forbids the exhibition of the entire ceramic collection, it is intended to change the objects from time to time." Objects exhibited will be numbered according to the catalogue. Thus, whatever portion of the collection may be exhibited at any one time, the catalogue will prove serviceable for that portion.

It certainly is fitting to name, in passing, a few generous donors whose gifts have formed the nucleus of the present collection of ceramics: Messrs. Samuel Colman, Charles Stewart Smith, Edward C. Moore, and W. B. Osgood Field, Rev. Alfred Duane Pell, and the late President of the Museum, Mr. Henry G. Marquand. Their large donations, augmented by many smaller gifts and by judicious purchases, have rendered possible the present collection of pottery, porcelain, and faience.

**A GRINLING GIBBONS MIRROR.**—A most remarkable piece of wood carving has recently been lent by Mr. Richard A. Canfield. This is a mirror frame attributed to Grinling Gibbons (1648-1721), who was, perhaps, the greatest carver England ever produced. He was closely associated with

Sir Christopher Wren, and with him executed some of the finest decorations in St. Paul's Cathedral, Windsor Castle, Kensington Palace, Hampton Court, and Trinity College, Cambridge.

The frame is richly carved with putti sporting among large scrolling leaves executed with the most marvelous skill. It differs from a similar piece in the Victoria and Albert Museum in the greater simplicity of its design and the more conventional arrangement of its motives, the former being more realistic in its treatment of the various fruits and flowers that crowd the design. The style shows a transition from the baroque to the easier lines of the early eighteenth century. While the richest baroque feeling is expressed in the bold outlines, the high relief, and the overcrowded arrangement of the leaves, still the delicate cutting of the thin leaves and scrolls, the sharp outlines of their indented edges, the rhythmic line of the composition, and its swinging movement are distinctly rococo in feeling.

The frame has been placed on the second floor of the Wing of Decorative Arts, in Gallery F 19, the room of English furniture

of the seventeenth century and the early eighteenth century, that has recently been rearranged.

W. R. V.

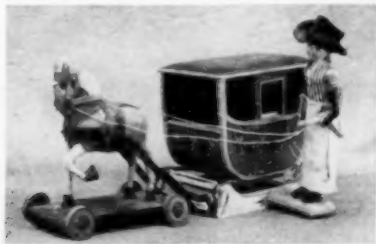
**THE LIBRARY.**—The additions to the Library during February were one hundred and eighty-two volumes, as follows: by purchase one hundred and twenty-two; by gift sixty.

The names of the donors are John Clinton Gray, Esq., Mr. George A. Hearn, Mr. Robert Hewitt, Mr. Michelangelo Jesurum, Messrs. F. Keppel & Company, Mr. E. Lefébvre, Miss Florence N. Levy, Mr. J. Pierpont Morgan, Mr. P. F. Schofield, and Mr. Henry Walters.

One thousand and ten photographs have been added to the collection.

The number of readers during the month was five hundred and eighty-seven; in addition to these, seventy persons consulted the collection of photographs.

**THE BANDS OF INDIAN ORNAMENT** on page 73 are taken from the title-page of the great work on rugs, *Oriental Carpets*, edited by Sir Purdon Clarke and published by the Imperial Royal Commercial Museum of Vienna in 1892-1896.



CHILD'S TOY—ENGLISH, EARLY XIX CENTURY  
BEQUEST OF MRS. MARIA P. JAMES



SHEPHERD WITH SHEEP, BY CONSTANT TROYON  
BEQUEST OF MR. R. G. DUN

## RECENT ACCESSIONS

**A** BEQUEST OF PAINTINGS.—The collection of pictures of the modern French school bequeathed to the Museum by the late Robert Graham Dun, who died in 1900, has now, upon the death of Mrs. Dun, reverted to the Museum. The most important of these paintings is a Corot—*La Rivière à la Tour Lointaine*—painted in 1865. It was bought by the Société Artesienne des Amis des Arts for their lottery in 1866 and was won by a Monsieur Ledieu. This picture is listed in Robaut's catalogue, where it is numbered 1700. Another work of almost equal excellence is *Evening*, by Daubigny—a picture of a hamlet by the banks of a stream where cattle are drinking. The sober color of the time, just after sundown, and the evening stillness are rendered with admirable effect. The painting has a greater appreciation of solidity than is usual in Daubigny's ordinary work. The other pictures are a characteristic work by Rousseau—*Meadow Bordered by Trees*; a small painting by Troyon—*Shepherd with Sheep*, one of the preliminary studies evidently for the large picture in the Louvre, as the effect is similar; and a landscape, by Cazin, showing a view in Normandy or Picardy—

a stream in the foreground with shrubbery on the far bank and at the right a straight road with rows of trees on either side.

B. R.

**MUSICAL INSTRUMENTS.**—Two interesting viols have recently been added to the collection of musical instruments by the donor, Mrs. John Crosby Brown. One, a viol d'amore, is an Amati from the workshop of the two sons of Andrea Amati, the founder of the famous family of violin makers at Cremona. It bears the label: Antonius and Hieronymus Amati, Cremonen—Andrea—I. F. 1615. The other is of English make and has a hand-written label with the following inscription: Henry Smith, over against H— House (in?) Holborne, 1629. The instruments, which had received hard usage, have been restored and will be placed in Gallery 37.

**A BUST OF TOLSTOY.**—The Museum takes pleasure in announcing the gift of a bronze bust of Tolstoy, the work of his son Count Leo Tolstoy, by whom it has been presented. This addition to our collection of modern sculpture has a peculiar value because of its associations, and the gift is



EVENING, BY CHARLES FRANÇOIS DAUBIGNY  
BEQUEST OF MR. R. G. DUN



LA RIVIÈRE À LA TOUR LOINTAINE, BY JEAN BAPTISTE CAMILLE COROT  
BEQUEST OF MR. R. G. DUN

especially gratifying as evidence of the interest which a foreigner of distinction takes in our institution.

**TWO SKETCHES BY HUNT.**—Two sketches by William Morris Hunt, studies for the decoration of the Assembly Chamber in the State Capitol at Albany, have been acquired by purchase. They are paintings in oil on cardboard, 37 inches high and 25¼ inches wide. One, *The Flight of Night*, represents the Goddess of Night seated on a cloud with a figure typifying the new moon back of her; the other, called *The Discoverer*, personifies Fortune as a woman of heroic build, her left hand grasping a tiller and her right arm upraised, with drapery blown over against the forearm.

The commission for the decoration of the State Capitol was given to Hunt in 1878 by the architects Leopold Eidlitz and H. H. Richardson, who were engaged to complete the Statehouse after the original plans were abandoned on account of their inconvenience and expense. Hunt chose for subjects themes on which he had already worked, *The Flight of Night* and *The Discoverer*. He had almost completed a large picture of the *Flight of Night* some years before, but the canvas was burned in the Boston fire of 1872; and the *Discoverer* was an adaptation of an idea for a painting of Columbus on the ocean attended by spirits, a painting which had been started some years before.

After several months spent in making preparatory studies, Hunt in November and December, 1878, painted the pictures directly on the walls of the Assembly Chamber—a most unfortunate method, as the work was soon blemished by discolorations and water stains. Afterwards the wall began to sag and had to be propped by beams and girders, and the pictures were hopelessly injured. The remnants of them are now hidden behind a false ceiling, and these, the first important wall paintings done in America, are recorded only by photo-

graphs and in the studies for them which the artist made in preparation for his work.  
B. B.

**PAINTINGS BY AMERICAN ARTISTS.**—The two pictures by Sargent, which were exhibited last month in the Room of Recent Accessions, were purchased from the artist. Both were painted in 1908 in the Val d'Aosta. The *Hermit* was exhibited at the International Exhibition in Venice in 1910.

The *Hermit* is a surprise to most admirers of Sargent's paintings. It reveals a delight in the fantastic which is rarely shown in his portraits and explains the artist's admiration for El Greco. Padre Sebastiano is more in the usual and expected vein. It is a portrait of an earnest young priest who sits botanizing at a table in a disorderly bedroom.

A painting, *Madonna*, by Gari Melchers, has been bought from the artist and is now shown in the Room of Recent Accessions. This picture was painted in 1906-7 and has been frequently exhibited, notably at the Exhibition of American Art in Berlin and Munich in 1910 and at various exhibitions in this country. It is a picture of a young Dutch mother and child with a kneeling girl, who claps her hands to amuse the baby. The setting is a garden in sunlight.

B. B.

**GIFT OF A GREEK VASE.**—Mrs. Frederic H. Betts has presented to the Museum a large Greek vase, of the type popularly known as "Canosa" vases, since they have been found in great numbers at Canosa, a town in Apulia. It is of the askos shape and is ornamented with figures of Scylla and foreparts of horses modeled in the round. On the body of the vase are extensive remains of a richly colored design in pink and blue on a white slip. The vase belongs to the third century B.C. Its provenance is unknown, but it was purchased in Naples.





LANDSCAPE, BY JEAN CHARLES CAZIN  
BEQUEST OF MR. R. G. DUN



MEADOW, BORDERED BY TREES, BY PIERRE ÉTIENNE THÉODORE ROUSSEAU  
BEQUEST OF MR. R. G. DUN

# COMPLETE LIST OF ACCESSIONS

FEBRUARY 20 TO MARCH 20, 1911

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL . . .	*Apulian vase, Greek, third century B.C. . . . .	Gift of Mrs. Frederic H. Betts.
	*Plinth of a marble statue with two feet and a helmet, late Greek . . . .	Purchase.
CERAMICS . . . . .	†Five plates, K'ang-hsi period (1661-1722); large platter, Ch'ien-lung period (1736-95)—Chinese; covered bowl, stand, and creamer, Chinese, decorated in Europe, Lowestoft type, eighteenth century; two Lowestoft vases; fifty-seven pieces of Wedgwood porcelain; earthenware basket platter and dish and white jasper mortar and pestle, by Wedgwood; set of fifteen pieces of Spode porcelain, late eighteenth century; set of twenty-one pieces of porcelain with painted scenes, five odd cups and five odd saucers, Crown Derby ware; blue and white creamer with Chinese design, Staffordshire ware and three silver luster ware loving cups, early nineteenth century—English . . . . .	Bequest of Mrs. Maria P. James.
	†Pair of roof tiles in the shape of dolphins, Chinese, Ming dynasty . .	Purchase.
	†Porcelain jar with cover, Dresden ware, about 1725 . . . . .	Purchase.
CLOCKS, WATCHES, ETC. . . .	†Gilt clock, maker Galle, French, middle of eighteenth century . . . .	Bequest of Mrs. Maria P. James.
ENGRAVINGS . . . . .	†The Home of Washington, engraved by Thomas Oldham Barlow, from painting by T. P. Rossiter and L. R. Mignot, published by Henry T. Williams, New York . . . . .	Bequest of Mrs. Maria P. James.
FANS . . . . .	†Ivory fan, Chinese, early nineteenth century; one tortoiseshell, one painted wood, one straw, and three ivory fans, American, early nineteenth century . . . . .	Bequest of Mrs. Maria P. James.
FURNITURE AND WOODWORK	†Two upholstered mahogany arm-chairs, Dutch style, about 1750; mahogany washstand and commode, two painted side chairs, and a mahogany dressing stand, late eighteenth century; mahogany	

\* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 6).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
FURNITURE AND WOODWORK	tea stand with caddies and glass jars, Empire period; inlaid mahogany wine chest; three-section extension-leaf dining table, small Empire drop-leaf mahogany table and five mahogany lyre-back chairs, made by Duncan Phyfe, of New York, early nineteenth century—American	Bequest of Mrs. Maria P. James.
	†Rush broom, American, early nineteenth century	Bequest of Mrs. Maria P. James.
GLASS	†Twelve bottles, six glasses, and a small tray, gilded, in a mahogany liquor case; thirteen bottles and five glasses, gilded, in an oak liquor case, English, late eighteenth century; two large forms for candlesticks, one small and two large decanters, two finger bowls, two goblets, and seven wine glasses, made by Baron Stiegel, American, early nineteenth century	Bequest of Mrs. Maria P. James.
IVORIES	†Snuffbox, lined with tortoiseshell, French, late eighteenth century; ivory needle-case and eyelet piercer, American, early nineteenth century	Bequest of Mrs. Maria P. James.
LACQUERS	†Oval box with metal interior, and two trays, Chinese, late eighteenth century	Bequest of Mrs. Maria P. James.
MEDALS, PLAQUES, ETC.	†Bronze medal, The Numismatic and Antiquarian Society of Philadelphia, by John Flanagan, Paris, 1898.	Gift of the Society.
METALWORK	†Two bronze lamps, attributed to Andrea Riccio, Italian, sixteenth century	Purchase.
	†Silver hot-water urn, London hall-mark, 1773.	Purchase.
	†Coffeepot, tea caddy, and inkstand of Sheffield Plate, English, late eighteenth century	Purchase.
	†Half broom encased in japanned iron, English, middle of nineteenth century; gold thimble and chain, French, middle of nineteenth century; two trays and a hot-water bottle, japanned, late eighteenth century; pair of brass andirons; five teaspoons, marked E. B., about 1700; two silver table-spoons, marked I. Lewis, and six teaspoons, marked N. & K., early nineteenth century—American	Bequest of Mrs. Maria P. James.
	†Recent Accessions Room (Floor I, Room 6).	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MINIATURES.....	†Miniature on ivory, man seated, signed and dated, Carbonara, 1808.....	Bequest of Mrs. Maria P. James.
	†Miniature, Persian, sixteenth century; miniature, Indian, sixteenth century.....	Purchase.
MUSICAL INSTRUMENTS....	†Flageolet; maker, Bainbridge and Wood, English, early nineteenth century.....	Bequest of Mrs. Maria P. James.
PAINTINGS.....	†Landscape, by Jean Charles Cazin, 1841-1901; A River View, by Jean Baptiste Camille Corot, 1796-1875; Evening, by Charles Francois Daubigny, 1817-1878; Meadow Bordered by Trees, by Pierre Etienne Théodore Rousseau, 1812-1867; Shepherd with Sheep, by Constant Troyon, 1810-1865.....	Bequest of Mr. R. G. Dun.
(Floor II, Room 20.)	Padre Sebastiano, by John S. Sargent.....	Purchase.
(Floor II, Room 20.)	The Hermit, by John S. Sargent.....	Purchase.
(Floor II, Room 14.)	Peonies, by Wilton Lockwood.....	Purchase.
(Floor II, Room 14.)	Connie Gilchrist, by James A. McNeill Whistler.....	Gift of Mr. George A. Hearn.
	†Two color sketches; Fortune and Night, by William Morris Hunt, for decorations in the Albany State Capitol.....	Purchase.
	†Portrait of a man, in crayon and white chalk, signed and dated, Valdemit, 1797; water color, Portrait of Gabriel Ludlow, signed and dated, J. R. Smith, 1816; water color, The Sensitive Plant, signed and dated, Maria Edgar, 1808—American.....	Bequest of Mrs. Maria P. James.
REPRODUCTIONS.....	*Five copies of Cretan frescoes and two plaster casts of objects found in Crete.....	Purchase.
SCULPTURE.....	†Bronze bust, Count Leo Tolstoy, by his son.....	Gift of Count Leo Tolstoy.
TEXTILES.....	†Piece of flat-point lace, Irish, Yaughl (?).....	Gift of Mrs. Julian James.
	†Collection of two hundred and forty-four pieces consisting of costumes, head-dresses, footwear, gloves, bandboxes, samples of dress goods, etc., European and American, middle of eighteenth to middle of nineteenth century.....	Bequest of Mrs. Maria P. James.

\* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 6).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
Toys.....	†Sleigh and figure, Dutch, late eighteenth century; wooden horse on wheels and a doll's chair; wax-head doll in embroidered muslin dress; painted wooden-head doll in figured silk dress; jointed wooden doll; doll's bandbox and hat, American, late eighteenth century.....	Bequest of Mrs. Maria P. James.

## LIST OF LOANS

FEBRUARY 20 TO MARCH 20, 1911

CLASS	OBJECT	SOURCE
CERAMICS..... (Floor II, Room 6.)	Three jardinières, tripod, vase, plaque, gallipot, goblet, beaker, bowl, and dish, Chinese, Ming dynasty, added to the Morgan Collection.....	Lent by Mr. J. Pierpont Morgan.
	†Black jasper seal, mounted, by Wedgwood and Bentley, English, late eighteenth century.....	Lent by Mr. J. William Yates
METALWORK.....  (Floor II, Room 10.)  (Floor II, Room 22.)	*Three bronze vases, K'ang-hsi period; bronze vase, Han dynasty—Chinese.....  Silver porringer, marked I. B., American, 1739.....  Two candlesticks of Sheffield plate, French, late eighteenth century; two vegetable dishes of Sheffield plate, English, early nineteenth century.....	Lent by Mr. Leon Hirsch.  Lent by Hon. A. T. Clearwater.  Lent by Lieut.-Com. C. D. Stearns.
PAINTINGS..... (Floor II, Room 24.)	†Portrait of King Charles II, by Sir Peter Lely.....	Lent by Mr. Stanley Mortimer.
TEXTILES.....	*Dragon rug, Armenian, fourteenth century.....  *Dragon rug, Armenian, fourteenth century.....  *Child's lace dress, tambour on machine net, Irish (Limerick), nineteenth century; flounce of needlepoint gros-point lace, middle of seventeenth century, and a piece of bobbin lace, sixteenth or seventeenth century—Italian.....  *Quilt, representing the first six Presidents of the United States, with coat-of-arms, about 1825....	Lent by Mr. P. M. Sharples.  Lent by Mr. John D. McIlhenny.  Lent by Mrs. George Blumenthal.  Lent by Mr. Ross Hall Maynard.
	*Not yet placed on Exhibition.	
	†Recent Accessions Room (Floor I, Room 6).	



# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

## OFFICERS

President,	J. PIERPONT MORGAN
First Vice-President,	JOSEPH H. CHOATE
Second Vice-President and Secretary,	ROBERT W. DEFOREST
Treasurer,	HOWARD MANSFIELD
Honorary Librarian,	WILLIAM LORING ANDREWS
Director,	EDWARD ROBINSON
Assistant Secretary,	HENRY W. KENT
Assistant Treasurer,	THOMAS D. DUNCAN
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art,	ALBERT M. LYTHGOE
Curator of Decorative Arts,	WILHELM R. VALENTINER
Curator of Metalwork,	JOHN H. BUCK
Curator of Armor,	BASHFORD DEAN
Librarian,	WILLIAM R. CLIFFORD
Registrar,	PATRICK H. REYNOLDS
Superintendent of the Building,	CONRAD HEWITT

## MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

## ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

## THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

## EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

## THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

## PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

## PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

## RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.